

WEEKLY.]

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VOL. 67.—No. 16.

SATURDAY, APRIL 21, 1888.

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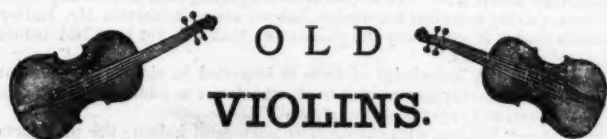
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### SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN MUSIC.

THE NEXT EXAMINATION will be held at the Society's house, 18, John Street, Adelphi, W.C., and will commence on THURSDAY, the 24th May. Full particulars on application to the Secretary.

H. TRUEMAN WOOD,  
Secretary.

### ROYAL ALBERT HALL CHORAL SOCIETY,

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NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, 12, Catherine St., Strand.

**Facts and Comments.**

We are glad to hear from St. Petersburg that Mrs. Henschel is much better.

Mr. Cowen's short work, "A Song of Thanksgiving," for chorus and orchestra, for the opening of the Melbourne exhibition, is now finished and printed.

Madame Minnie Hauk has just received from the Duke of Saxe-Meiningen the Cross of Merit, in recognition of her distinguished achievements as an artist.

Mr. Edward Lloyd sails for America on Saturday week. He will sing at the Cincinnati Festival in "St. Paul," "The Spectre's Bride," Rubinstein's "Paradise Lost," the Prize Song from "The Meistersinger," &c.

At the London Court of Bankruptcy, on Tuesday, the accounts, accompanied by the Official Receiver's observations, were issued in the case of James Henry Mapleson, late of the Royal Italian Opera House, Covent Garden, and Her Majesty's Theatre, Haymarket, operatic manager. The liabilities are £42,410, of which £40,100 are expected to rank, and no available assets. Mr. Mapleson attributes his failure to the non completion of the National Opera House, whereby he estimates he has lost about £30,000. He expresses his intention of submitting a scheme of arrangement whereby claims for £25,000 will be withdrawn, and the sum of £500 be provided for the benefit of the other creditors.

Mr. Goldberg, for a number of years professor of singing at the Royal Academy of Music, has been elected an honorary member of that institution. Professor Goldberg was introduced to the Royal Academy by the founder, the Earl of Westmoreland.

At an examination held in London, on April 3rd and 4th, for Fellowship of the Guild of Organists, the following candidates were successful:—William E. Neck, London; R. J. Pitcher, Devonport; W. H. Stocks, L.R.A.M., London; Albert Whipp, Rochdale; J. F. Fricker, Swansea; Charles C. Byers, London; Thomas Foulston, Sheffield; Thomas Davies, Crickhowel; F. E. Hillman, Wallington. Fourteen candidates presented themselves for examination. The examiners were: William Pinney, Mus. Bac., Oxon., William S. Vinning, Mus. Bac., Cantab.

The following paragraph is going the round of the newspapers: "Josef Hofmann is in Berlin with his mother. The father has gone on a fortnight's visit to Warsaw, and on his return will take Josef to Eisenach for a little diversion and for the benefit of his health. The boy is now in the best of spirits and full of fun, but certainly shows signs of nervous exhaustion. It is fully expected that by the autumn he will have regained his natural robustness, and should that be the case he will resume his public appearances, commencing in all probability in England." We thought as much, the story of the American millionaire having turned out moonshine.

"Indophilus" writes to *The Times*, "It was notified in *The Times* last week that the Archbishop of Canterbury is about to bestow the degree of Doctor in Music on an accomplished English musician. I hope this gentleman is in easy circumstances, or he is likely to be horrified when he comes to pay the fees required on such occasions at Lambeth." And he goes on complaining that a poor Indian clergyman had lately been prevented from accepting the honorary degree of Bachelor of Divinity, because he was informed by His Grace's secretary that the fees would be £57. Apart from this, the degree of Mus. Doc., conferred by the Archbishop of Canterbury, is a mere farce, not worth 57 farthings. That dignitary, as a rule, knows nothing about music, and, like most English gentlemen, glories in the fact, considering it a most excellent joke that one unable, like himself, to distinguish "God save the Queen," or the "Old Hundredth" from "Yankee Doodle," or a Salvation Army hymn, should be called upon to mete out musical honours with a perfectly impartial hand.

What could have induced Messrs. Horace Lennard and Oscar Barrett to bring their Crystal Palace failure to a London theatre is hard to understand. There is not a single feature about "Too Lovely Black-ey'd Susan" to merit its repetition,



so utterly unmeaning and unmitigatedly vulgar as the piece is. That the Strand Theatre was crowded on the afternoon of Wednesday week goes for little; there are so many ways of filling a theatre, and the army of regular *matinée* goers is immense. It is a pity, therefore, that the two gentlemen, responsible for the production of the "Crystal Palace Burlesque," should have descended so low in the walks of dramatic art.

The burlesque, it is hardly necessary to state, is a perverted version of Douglas Jerrold's immortal story of "Black-eyed Susan," with a musical accompaniment by Mr. Oscar Barrett. Since the play was originally produced within the great "cucumber frame" on Sydenham Hill, the libretto has been lightened, the business added to, and the action quickened. All this is very well, and it is a lamentable fact that so much good material has been applied to the elucidation of so weak a plot, to the exhibition of so vulgar a play.

It is not, perhaps, that the joint authors are responsible entirely for the want of refinement that is the characteristic feature of the burlesque. The play-going public are more to blame. The introduction of the music-hall element into the legitimate drama would seem to be, just at present, most what latter day audiences demand. To put a male actor into female attire introduces an unpleasant element at all times, and the "goings-on" of "Susan"—it is Douglas Jerrold's fault that she has no other name—when interpreted by a man, are not likely to appeal to the better side of human nature. It is really time that some protest was made against this class of performance. The music oftentimes is tuneful, but when set to such lyrics as the song which Gnatbrain sings, with a refrain of "Buy my blooming flowers,"—the double meaning of the adjective not escaping the quick perception of the audience—one is filled with regret at the waste of such good material. Nor is the music-hall character of the piece lessened by the appearance of so well known a star as Miss Dot Mario. A great deal of the business, moreover, is sufficiently good to merit its appearance in better company. Too much praise, however, cannot be bestowed on the actors; Miss Fannie Leslie, who took the part of the ill-used William, playing with excellent spirit, and Mr. Dan Leno, a "comic" actor of the Arthur Roberts type, was admirable, despite the fact that at the time he was in anything but good health. Miss Kate James, as Gnatbrain, sang admirably. It must not be supposed that our severe strictures are in any way directed at the authors of this latest example of modern burlesque, but rather at the unfortunate state of affairs which permits of the favourable reception of so much that is vulgar on the London stage.

The Royal Society of Musicians attains this year a very remarkable old age: its 150th anniversary festival will take place on the evening of May 8th, at St. James's Hall, under the presidency of the Lord Mayor. Being a real old British institution, it demands nothing less than a dinner to celebrate this occasion. Music will, however, not be absent from the scene, and ladies may be admitted to the gallery after the dinner.

The committee of the Royal Naval and Military Bazaar, to be held in the Whitehall Rooms of the Hôtel Métropole, in the third week of May, are already preparing the list of attractions. The musical department includes daily performances by military string bands, and short concerts of good music to be given at intervals in the large Music Room.

A violin of clay, or terra cotta, is now being exhibited at Berlin. In shape it is identical with the ordinary instrument; the neck is of wood, and it is said to emit flute-like tones of good quality. The inventor is Mr. Rohrmann of Moscow. An

instrument of a similar kind was some years ago exhibited in a shop window in Leicester-square, but whether it emitted flute-like music or any music at all, we cannot tell.

The Bristol Musical Festival, with Mr. Charles Hallé as conductor, is fixed for the week beginning Oct. 15 next. The following works will be performed: Gluck's "Iphigenia," Mackenzie's "Rose of Sharon," Berlioz's "Romeo and Juliet," Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night," and Handel's "Messiah." There will be two miscellaneous concerts. The following principal artists have already been engaged: Madame Albani, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley.

At the Chester Musical Festival, of 1888, the following works are to be performed in the Cathedral:—Wednesday morning, July 25th, "Elijah;" Thursday morning, July 26th, Verdi's "Requiem," Beethoven's symphony in C minor, and two motetts, by Mr. Oliver King (written expressly for the festival), "By the waters of Babylon," and "O sing unto the Lord," for solo and chorus; Friday morning, July 27th, Beethoven's "Engedi," Schubert's Symphony in B minor, and Mendelssohn's "Hymn of Praise;" Friday evening, Gounod's "Redemption." There will be given in the Music Hall, on Wednesday evening, "The Golden Legend," and on Thursday evening a miscellaneous concert. Dr. Joseph C. Bridge is the conductor, Herr Straus the leader. A band and chorus of 300 performers will be provided.

Within a short time Rossini's dream of a haven of rest for superannuated singers and musicians; Italian and French, bids fair to be realized in Paris in a manner altogether consonant with the benevolent intentions of the composer. The latter, it will be remembered, bequeathed the munificent sum of five millions of francs, to be applied to that purpose after accumulating at compound interest for five years. Fortunately, *l'Assistance publique* already possessed a plot of ground—a large garden behind Sainte-Périne—admirably adapted for the project, and this can be utilized without trenching upon capital, the annual proceeds of which will thus be applied exclusively to maintenance. The building itself is completed, and a commission of architects already busily planning furniture and other matters connected with the comfort of the future inmates.

The details of his scheme had been thought out by Rossini with much care and precision. Each inmate of the asylum (which will be open to aged musicians of both sexes) is to have a separate apartment, with permission to engage separate attendance when this is desired and can be afforded. The first floor is devoted to dormitories, the ground floor to the reception room, dining-room, and general offices of the establishment. There will be no unnecessary restrictions, and the pensioners will be free, either to sally forth into the busy world, or, if they prefer, to dream away their years of retirement beneath the shades of the large garden reserved for their exclusive use.

It would be possible to conjure up many a pleasant picture in connection with this scheme when the instructions of its founder shall have been finally carried out, as there is every probability of their being by the first of October next. Looking at home, we find important services in the same direction rendered by the Royal Society of Musicians, the value of which none will be inclined to underrate, but room also for individual effort and for institutions conceived in a similar spirit to that which is to bear the name of the eminent Italian composer. We may not have a Rossini among us, but in England there are among professionals a few, and among amateurs many

persons blest at the same time with long purses and large hearts, and upon whom the example may not be thrown away.

Good help to the cause of necessitous artists was rendered in another form by the performance given on Tuesday, last week, at Notre-Dame, of Gounod's commemorative mass, "Jeanne d'Arc," the receipts accruing from which went to the Paris Association of Musical Artists, and netted over 8,500 francs. The composer conducted in person, and the effect of the work, as scored for chorus, grand organ, organ accompaniment, trumpets, trombones, and harps, is described as admirable, the support given by the organ to the wind instruments in the triumphal fanfare, no less than M. Paul Viardot's rendering, at the offertory, of the Vision de Jeanne d'Arc being especially impressive.

M. Massenet has undertaken to furnish the Opéra Comique with an opera to be produced next spring, during the Exhibition, and Mdlle. Sanderson is engaged for the principal rôle. The subject of the new work is stated in some continental papers to have been borrowed from Shakespeare, and is to bear the not very Shakespearean title of "Pertinax." Perhaps there has been some confusion as to the source of inspiration. Should it have been, peradventure, George Coleman the younger?

By the death of the well-known pianist, Charles-Valentin Alkan, an income of 1,250 francs reverts to "l'Association des Artistes Musiciens," in accordance with the will of his brother, Maxime Alkan, by which a life interest in the fund was bequeathed to Charles-Valentin.

M. Talazac, the well-known tenor, has received from the King of Portugal the decoration of the Order of Christ.

The inauguration of a statue to Dalayrac recently took place, amid great rejoicings, at Muret (Haute-Garonne), the native town of the composer. The Mayor, M. Niel, delivered an oration, describing the life and works of the celebrated composer, and complimented the sculptor, M. Saint-Jean, who is a native of the same town. The statue represents Dalayrac seated, and holding a roll of music.

A curious musical lawsuit recently took place at the Tribunal of Rouen. M. Massenet, who attended the rehearsals of the "Cid," at the Théâtre des Arts, was far from being satisfied with the principal tenor, Signor Bucognani, and M. Miral, the manager, therefore entrusted the rôle of Rodrigue to a new tenor, M. Gibert, who was well received by the public. The cast-off Signor Bucognani, however, brought an action against the manager, claiming 25,000 francs damages, on the plea that he was engaged expressly for the "Cid" performances. The manager in a counter action demanded 1,000 francs damages, but the judge dismissed both summonses with costs.

Signor Frederici, who was formerly well-known as a vocalist, but had more recently taken to acting, died quite suddenly at the Princess's Theatre, Melbourne, during a performance of "Faust," Goethe's "Faust," not Gounod's. His real name was Frederick Baker.

It is stated that Alberto Franchetti, the composer of "Asrael," has been commissioned to set to music Enrico Panzacchi's hymn written especially for the fêtes to be held in commemoration of the eighth centenary of the foundation of

the Bologna University. The same promising young composer has also on hand a new opera, the libretto of which has been supplied by F. Fontana.

A decision has at length been arrived at in connection with the vacancy created by Ponchielli's death, in the class for composition at the Milan Conservatory; and the post is to be filled by Signor Catalini. The young composer has already made his mark with the operas "Falce," "Edmea," and "Dejanice."

Out of 74 MSS. submitted for the musical competition at Bologna, not a single one appears to have been deemed worthy of a prize; but two received more or less favourable mention: This is better than nothing; and the composers of the quasi successful works may be considered, in a sense, to have saved their country.

#### CHARLES WIDOR.

The promised performance at last Thursday's Philharmonic Concert of Charles Widor's music to "A Walpurgis Night," composed expressly for that Society, will, unfortunately, have taken place too late for notice in the present issue. A few important instrumental works, however, by this, one of the most distinguished of French composers, and just now the centre of interest in London musical circles, have recently and opportunely reached our hands from the well-known publishing firm, J. Hamelle, of Paris. The name of Charles Widor is by no means unknown to concert goers in England. It has been made familiar to cultivated amateurs by the charm of many of his songs, which from time to time find their way to the concert platform; it became invested with still further interest when one of his symphonies—that in A—was performed in March last year at the Crystal Palace. But in spite of all this, there are probably many on our side of the channel who still remain more or less ignorant of the high position occupied by Widor in his own country as a composer and a musician, and of the large amount of admirable work by means of which this position has been achieved. Widor, who was born at Lyons in 1845, came of a musical stock, his father being organist at St. François. He obtained the best part of his education in Belgium, where he studied the organ under Lemmens, and composition under Fétis. Returning subsequently to Lyons, he was appointed in January, 1870, to the post of organist of St. Sulpice, Paris. But his energetic character and the bent of his genius urged him into a wider field of work, and, besides organ compositions, songs, chamber music, masses, important orchestral pieces, and eventually an opera, came from his pen. Among his works which have attracted greatest attention may be mentioned a Mass for two choirs and two organs, a Symphony in F, a Symphony in A, a ballet in two acts, "La Korrigane," produced in 1880 with great success, and subsequently the opera "Maitre Ambros," which was received with somewhat less favour. Like many French composers, Widor was not deterred by the work entailed in original production from joining the ranks of musical critics. Berlioz did so in the *Journal des Débats*, Saint-Saëns in *Le Voltaire*, and Widor in *L'Estafette*. Compared with one long, but by no means complete list of M. Widor's published works, including concerted pieces, piano-forte and organ solos, not to mention many songs of exceptional beauty and originality, the specimens at present under consideration might at first be thought scarcely numerous enough to be regarded as representative. But closer acquaintance with them will speedily show that we are dealing with a musician who always composes in earnest, and throws so much of himself into every one of his efforts, that it is quite possible, even with the aid of this restricted material, to form some notion of his genius and individuality. Especially, perhaps, is this the case with the



trio in B flat for piano, violin, and violoncello (opus. 19), a work presenting difficulties of execution that are likely to warn off all but proficient amateurs, but full of charming melody, fanciful treatment, bold progressions, and combinations of the instruments employed in a manner admirably adapted to bring out their orchestral effects. Unmistakeably modern in character while preserving, in all essential particulars, the recognised sonata form, this trio shows, among other things, how possible it is for a really musical mind to work within the limits prescribed by classical models, and yet to speak in the musical dialect of his day. Full of spirit and cheerful promise, the opening theme, first announced by strings, and subsequently taken up by the pianoforte part, duly speeds its way (in quick common time) with many a glittering pendant, and through sundry quaint progressions and harmonic surprises, to its more gentle "heroine"—as the second subject has sometimes been fancifully described—in F, a melody of considerable beauty, and presenting a pleasant contrast in its unequal rhythm; both re-emerging, after the trouble and turmoil to which all musical heroes and heroines are heirs to, in the second part, and obtaining new and still more vigorous significance in the coda which ends this movement. The composition is throughout written in a cheerful strain, with episodes of intensity, so that instead of a slow movement we have to follow an "andante con moto quasi moderato" in the key of the subdominant, the pianoforte, which throughout this movement is given many opportunities, opening with a bright motive, afterwards taken up by the companion instruments. The movement is full of interest, and a charming effect is produced at the close by a repetition of its opening theme, now given by the piano with full chords but pianissimo, and with a sort of tremolo accompaniment by the strings. A scherzo of rare piquancy in the relative minor is coupled with an equally dainty trio, placed first in the startling key of E minor, but soon transferred and thereafter continued in E flat minor. Bewitching, too, is the joyous refrain in the final presto, rippled off in the first instance by the piano, with here and there a note from the other instruments, who join in as though caught in spite of themselves by the prevailing spirit of merriment. The movement is full of interesting matter, and closes brilliantly a work which has not a dull moment from first to last. Two pianoforte suites ("Suite en si mineur" and "Suite Polonaise") will command the attention of pianists, who, together with sympathy with modern developments of style, are prepared to bring—at any rate in regard to the first-named—control of considerable technical resources. The majestic, indeed solemn, character of the opening melody—a sort of chorale enunciated with full chords that give full occupation to both hands—makes itself felt not only in the variations and other outcomes of it, but also in the scherzo, and even in the impetuous final number. The "Suite Polonaise," of lighter texture, but quite as musicianly in workmanship, contains five numbers, not of inordinate difficulty, each of which makes by itself an attractive and superior pianoforte piece, viz., "Polonaise," "Scherzando," "Romanza," "Volkslied," and "Appassionato." The less elaborate beauties of the "Romanza," and "Volkslied" will speak for themselves. To this pianoforte music must be added a selection of waltzes, full of characteristic ideas—some quaint, some charmingly melodious—and conceived in so many different moods that the question of preference may be fairly left to the individual taste. The introduction, however, and Nos. 1, 7, and 9, will be sure to find favour.

As would be expected, so fertile a worker has found an important field for the exercise of his talents in the instrument which may be regarded as specially his own, and, in fact, in the two series of organ symphonies (op. 13 and 42), organists have a veritable treasure house of musical thought ranging from the fugue to the "Andante Cantabile," while even with regard to the most lightsome of the numbers contained in this handsome collection, it may be said that in no case has the dignity of style appropriate to this class of music been departed from. For the rest, the composer's aim has been not only to produce music suitable for the instrument with its latest improvements of construction, but, while retaining whatever was of solid worth in the older styles, to free himself of many of their trammels, and to infuse into his work the freer and more imaginative spirit belonging to modern ideals.

## MUSIC IN ITALY.

MILAN, 13th April, 1888.

The season ended at our grand Scala, when "Lohengrin" drew a full house for the clôtüre. Had this masterpiece been properly set up, I cannot say what warm and steady success it would have met with. The last performance of "Lohengrin," however, proved a very artistic one, and the artists and orchestra were frantically applauded.

The other novelties at the same theatre were the ballet "Amadriade," by Signor Danesi, music by Maestro Venanzi, and the opera "Nestorio," by young Gallignani, Maestro di Cappella at our magnificent and famous cathedral, the Duomo. The new ballet has proved pleasing in style, costumes, and brilliancy, thanks to that gifted artist, Edel, but it was musically a failure.

As to "Nestorio," I am sorry to give you an unfavourable account. The piece found the audience very cold, and created no interest. Signor Gallignani has done all he could, I am sure, and much technique and some talent are to be found in his young head; but, alas! how much less than what we might expect of him! All the texture of his score is heavy work, not comprehensible except in a few passages, after which you feel once more plunged in darkness. I must, however, add that the performance of the lengthy and monotonous work was not all the author might have expected, that the libretto of the poet, Fulvio Fulgonio, was poor; and that the *mise en scène* did not do justice to the beautiful drawings of the already named Signor Edel, and to the fame of La Scala.

Some days after the close of the season, La Scala's portals re-opened for a great event. The celebrated Männerchor of Zurich, combined with our Società Orchestrale, gave a series of vocal and instrumental concerts which attracted crowded houses. The Männerchor came over here to sing for the benefit of some of our charitable institutions, and exchange the visit of the Società during the Zurich Exhibition. Milan and the Milanese did honour to the brethren of free Switzerland, and the Männerchor met with a most enthusiastic reception. La Scala has been gorgeous for two consecutive days and nights, 8th and 9th inst., and all the best Milan was present, in social and artistic life. This male choir I may state, is unrivalled for unity, harmony, and perfection of intonation. Those healthy, sound mountaineers, rather square, rather solid, sang gloriously a dozen choruses, a novelty for us. Under the bâton of Herr Attenhofer, they did wonders.

Among the charming songs, of several composers, sung in German, there were two Italian: "La rondinella d'amore," a Lombard popular song adapted for chorus, and "Omia madre, lasciami andare," another song of the Abruzzi. Their excellent accent, their expressive and fresh singing of these slight, graceful songs, made the house ring with applause. A remarkable item was the "Todtenvolk" (words by J. V. Widmann, music by F. Hegar), referring to the famous crossing of the Swedish General Arnfield, with his army, from Norway into Sweden (1719), when about 10,000 soldiers fell dead, frozen, on the Tidal mountains. Herr Hegar set this tragic story to music in a most admirable way. The narrative flows in well written descriptive verses, and the musical work is beautiful and touching. Until one had heard these 350 people sing, without accompaniment of any instrument, you would not have believed human voices could combine in such a portentous *ensemble* of the most melodious sounds, perfect in harmony, and so grandly musical. The day before yesterday the Zurich Männerchor met with a grand reception at Teatro Castelli (of the "Pro Patria," *Società ginnastica*) and there was an exchange of speeches and toasts, among which was one from Signor Negri, our Syndic, always perfect as an orator.

The Zurichers have left for their Vaterland, and our heart goes with them, the good, brave people!

GIULIO A. MANZONI.

## THE VISUAL ASPECTS OF VIRTUOSITY.

Many a well-worn joke has been aired at the expense of performers who by dint of various expedients, legitimate or illegitimate, succeed from time to time in attracting a large share of public attention to their own personality. Eccentricities of manner, of facial expression, of musical rendering, and even of hair-dressing, have on occasions been credited with securing for their happy possessors an amount of celebrity undesirable in the best interests of art, and altogether out of proportion to the intrinsic worth of their attainments. Strictures such as these give, perhaps not unnaturally, wide opportunity for moralisings of a more or less pessimistic kind among others whose less obtrusive talents, often admirable in their way, have failed to secure for them the sweets and attendant emoluments of notoriety. Sometimes these criticisms are just, sometimes unjust; more often still they occupy a middle position between the two. For apart from the humorous aspect of the subject—a sufficiently obvious one, and capable of being enlarged upon *ad nauseam*—there is yet another, involving questions which, if followed far enough, might possibly be found to lead to unforeseen depths of speculation in relation to certain hitherto little appreciated phenomena of the musical instinct. Without venturing into such regions of abstruse analysis, the question seems to be worth a moment's reflection, whether, after all, music appeals exclusively to the sense of hearing? Most persons will be disposed to answer this with an unhesitating affirmative. That it does so appeal, primarily and chiefly, is a fact too self-evident to need mention, but that the influence exercised upon the human mind by a musical performance goes farther than this, will not be considered too startling an assertion, if regard is had to one of the earliest manifestations of this musical instinct—viz., rhythm, with its suggestions of movement, and incidentally therefore of the sight of movement. How powerful this suggestion is, may be easily observed in almost any concert room, classical or very much the reverse, where, whenever a lively scherzo or a strongly marked dance-tune is struck up, a certain number among the listeners will always be impelled to follow the beat and swing of it, by some bodily action—the well-bred with a sleepy nod, the more demonstrative with jerks and spasms of more or less acuteness, or with stampings of feet and stick and umbrella. With musical organisations of the lowest order this may, perhaps, be the only feature of the piece they are capable of really comprehending. In the case of more refined sensibilities, persons may often be seen to express in their countenances sympathy with the pathetic strains of an adagio in minor key; while perhaps in the very midst of their unconscious grimacings they are mentally criticising a similar “affectation” on the part of the player. Facial contortion of this sort, it is true, may be regarded in this instance as the natural expression of emotion aroused by music, but not otherwise connected with the music itself. Directly or indirectly, however, there would seem to be really some intimate association between musical sounds of various kinds, and other matters which, at first sight, might be deemed as quite outside its scope and meaning. Other relations are more obvious. Lightness and weight, height and depth, weakness and strength, all have their correspondences and modes of expression in the virtuoso's art. When his hand, raised high as if for a sledge-hammer blow, falls light as a snowflake upon a high treble note, it is impossible to deny, whether the trick be approved of or not, that it has contributed, in a very appreciable degree, by the very revulsion of feeling thus brought about, to the sense of extreme pianissimo. When, on the other hand, the promise of a forcible attack is fulfilled in a full-resounding chord, the effect has been unmistakeably heightened by suiting the action to the promise. The notion of power in music is perhaps peculiarly susceptible of the sort of emphasis to be obtained from external appearance. A lady performer, play she ever so vigorously, can never vie with the sterner sex in furious movements when all is “storm and stress.” The actual sounds she produces may be equally loud, but they still lack something, in the opinion of that large majority of her audience who will never be able to disabuse their minds of the prejudice that the sign *ff* is, and ever will be, more appropriately suggestive, even in its very shape, of coat-tails than of petticoats. Thus

would it be possible to go through the whole gamut of moods and passion, and to trace in their various grades a subtle relation between what is seen and what is heard. How far, then, is the virtuoso justified in taking advantage of such associations? The best and common-sense answer to this question is: let him conscientiously avoid any attempt at simulating emotions he does not really feel, for thus only can he hope to steer clear of the grotesque; let him, in a word, avoid artificiality and strive to be *himself*, so far as is consistent with his duties as an interpreter, taking care that the self in question shall have been duly qualified by study and culture and long familiarity with the highest musical ideals, for the responsibilities of the virtuoso's calling.

## Correspondence.

## MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

SIR,—I believe the whole of the remarks made by your correspondent about the University of St. Andrews and Musical Degrees, would apply equally to the University of Durham, inasmuch as it has neither a Professor nor a Faculty of Music, yet occasionally has granted honorary degrees in music, notably to the late Dr. J. B. Dykes, and Dr. Wm. Rea.—Yours truly,  
PULSATOR ORGANORUM.

## THE VOICE AND THE WEATHER.

To the Editor of THE MUSICAL WORLD.

SIR,—As “Novelist's Music” has from time to time been made the subject of comment in your columns, perhaps I may be permitted to draw attention to a little bit of conversation I lately came across in a work by a well-known French author, with a hope that it may be the means of eliciting an expression of opinion from some authoritative quarter. In the book in question, “Monsieur Le Curé,” when asked whether he thinks rain may be shortly expected, is made to say: “To answer your question properly, I ought to have heard my choir girls sing this morning. It's a very simple matter. I find, as a rule, that when the atmosphere is surcharged with moisture, their vocal chords are relaxed, and they sing rather flatter than the organ. On the other hand, in dry weather they show a tendency to sing too high.” Is this fact or fiction? My own experiences as a teacher of singing have been, I confess, of a somewhat confusing kind, and scarcely calculated to warrant my appearing in the capacity of a second Admiral Fitzroy. Often, indeed, have I had occasion to note decided indications of “set fair” and “very wet” on one and the same morning. But if some among your numerous correspondents happen to have made a special study, medically or musically, of the vocal barometer, the result of their observations will doubtless prove interesting to many besides, sir, your most obedient servant,  
LARYNX.

## Music Publishers' Weekly List.

## VOCAL.

Dreams of Thee (with 'cello obbligato, E flat to F)	F. Leeds	Weekes.
Evening Service (for four voices)	H. Smith	Hart.
Lark, The (A to E, and higher key)	Jessie Botterill	Lucas Weber.
Magyar's Home, The (D sharp to D)	G. Saint George	Woolhouse.
Proud Maisie (D to G)	Moir Clark	..
Rosebud, A (E to G)	J. J. Haakman	..
Sae far awa' (C to F)	..	..
There was a jolly miller (part song)	F. L. Moir	Lucas Weber.
Twilight Visions (A to D, and higher key)	H. F. Sharpe	Woolhouse.

## INSTRUMENTAL.

Caprice	W. Davis	Woolhouse.
Easy Classics, No. 1 Moderato from Haydn's quartet, in G, No 29	Oscar Beringer	Lucas Weber.
Reveil du Printemps, overture (orchestral score)	G. Saint George.	Woolhouse.
Silver Wedding March	Frances Coplestone	..
Souvenir	W. Davis.	..



## The Organ World.

### ON HYMN TUNES.

#### I.

Anything like an attempt to deal fairly with so great and important a subject as hymn tunes would occupy a volume at least; and the present purpose is to call attention to a gratifying growth of opinion in favour of what may be called purity of style, with regard to the composition of our hymn tunes. This opinion, it is proper to add, goes farther than the musical question; for one hears not only feeble part-song harmony and secular rhythmical impulses condemned, but sentimental words and far-fetched verbal platitudes are likewise being more sharply criticised from day to day. Doubtless the issue of various collections and the attempts to meet varied requirements, have tended to bring the whole subject of hymn and hymn-tune writing before the public. Then, again, the subject has received some, though perhaps not adequate consideration, at Church Congress and other meetings; and the church playing tests of such examinations as those of the College of Organists have tended to turn artistic attention to the better performance and, indirectly, to the observance of more judicious rules for the composition of hymn tunes.

The distinguished poet and eminent essayist, the late Matthew Arnold, whose sad and recent death the world now so greatly laments, did not take a very active interest in musical matters, though his finely cultivated, æsthetic taste and critical acumen naturally turned from time to time to the consideration of all art questions of interest and importance. In one of his writings a passage occurs bearing upon the present topic which is worthy of quotation, even though his critical denunciation may be regarded by many as too sweeping in character remembering the eminently practical and popular character of the subject being dealt with. The words in question are these:

"Taking man in his totality and in the long run, bad music and bad poetry, to whatever good and useful purposes a man may often manage to turn them, are in themselves mischievous and deteriorating to him. Somewhere and somehow, and at some time or other, he has to pay a penalty and to suffer a loss for taking delight in them. It is bad for people to hear such words and such a tune as the words or tune of 'O happy place! when shall I be, my God, with thee, to see thy face?'—worse for them to take pleasure in it. And the time will come, I hope, when we shall feel the unsatisfactoriness of our present hymns, and they will disappear from our religious services."

An attempt to analyse these not untimely and certainly decisive words would bring to the surface a sharp denunciation of verbal and musical jingle, of measured trifling with things sacred, of a too prevalent tendency to bring heavenly visions within the range of worldly imagery and associations, and of a corresponding tendency to destroy purity of style by breaking down barrier lines between the sacred and secular art.

Not the least encouraging sign of the present advance of public opinion regarding hymns and hymn-tunes is the wholesome criticism many of the clergy are bringing to the various questions at issue. Such action from well-informed, earnest men in the position of gauging public opinion, and at the same time guiding the public mind, must result in an all-round gain. Musically the subject would seem to call for considerations in widely different directions, from the ancient simple plain-song unison tune, to the ecclesiastical types of the sixteenth century, onwards to the German choral, with its massive foundation of chord-roots changed at almost every slow pulsation, to the eighteenth century illustration of overgrown detail; and including the various types of good, bad, and indifferent character to be found in the manifold collections the modern revival of church art not to add religious thought, has brought before the religious world.

E. H. TURPIN.

### AN APPEAL.

The figure of a veteran organist and widely-known and greatly-esteemed teacher of music stricken down with paralysis is one which will not—it is to be hoped—appeal in vain to the good-will and charitable aspirations of readers. The sufferer is Mr. Constantine, who, as far back as "forty-two" began to work, under the influence of the late John Hullah, in Lancashire and Cumberland. A graphic account of the unselfish labours of Mr. Constantine appears in "All the Year Round" of January 5th, 1861, from which we learn of weekly journeys between Ulverstone, Ambleside, Morecombe Bay, Kendal, Preston, Blackburn, etc., undertaken in all sorts of weather; of unremitting labour, which, rewarded with success, improved the church choirs, created musical societies, and to use the late Matthew Arnold's expression, brought "sweetness and light" into many a household and many a community. Some forty-two years ago this enthusiastic worker in the cause of choral music came to London, where he has continued to labour as a public instructor and private teacher, until stricken down by illness. From a desire to render timely aid, and to evince the respect due to a very deserving and unselfish artistic labourer, a committee is being formed to gather in subscriptions, and with the aid of distinguished executants to give a concert on behalf of the sufferer. The committee already includes the names of Sir J. Somers Vine, Messrs. W. A. Barrett, Mus. Bac., G. Grossmith, E. H. Turpin, J. Radcliff, and others well known in the artistic and literary world. The concert will take place shortly, at Princes' Hall, and will be supported by Madame Patey, G. Grossmith, J. Radcliffe, Beerbohm-Tree, and other well-known executants. The hon. secretary of the fund is A. R. Rogers, Esq., Crichton Club, Adelphi, W.C., to whom communications may be made. Mr. Constantine has a wife and family depending upon his support. His son by a former marriage, Mr. A. W. Constantine, an able and esteemed organist and teacher, has been, and is, giving all assistance in his power to aid the stricken artist, and to assist the committee in process of formation. That organists will assist in the good work is a foregone conclusion. But no aid is so valuable as prompt assistance, and the unfailing benevolence of the musical profession is hereby earnestly claimed, not only for a case calling for kindly aid, but in recognition of the self-denying labour of one who has done much for the spread of musical education and for the advancement of church and choral music.

E. H. T.

### "FALSE RELATIONS."

A paper read before the Members of the College of Organists, by JAMES TURPIN, Mus. Bac. Cantab, F.C.O., etc.

#### PART II.

There are, however, other positions in which the tritone cannot be avoided, in which these writers offer no help to the student; as in the following specimens taken from "Gradus ad Parnassum," by Fux, in the first and in the second species, in two parts.

A	B	C	C	B	D	E	B	D	A	B	C	sharp	D
D	G	F	A	G	F	G	F	E	D				

Dr. Bridge, in his excellent Primer "Counterpoint," gives on page 34, an example in the key of C minor, in the first species and in three parts; upon which the author remarks, "Between the bars 4 and 6 it is possible a false relation may be considered to exist; the major third on the dominant is, however, so welcome that the author does not hesitate to use it here."

So clever a contrapuntist as Dr. Bridge cannot possibly have failed to observe the very palpable tritone in the above example, between bars 5 and 6, and 6 and 7, on which he

makes no remark. Although neither of the parts in which the objectionable notes appear, skip, which is a method of palliation of the harshness of the non-relationship suggested by him, and to which allusion will shortly be made, it is, I think, quite clear that Dr. Bridge refers in his subsequent remarks upon this passage, to the supposed false relationship between the B flat in the fourth bar, which he has marked, and the B natural in the sixth, not to the tritone between the fourth and fifth bars to which I have alluded, brought about by the introduction of the major third of the dominant.

With this difficulty before us, let us turn to more recent writers on counterpoint to see what progress has been made in clearing away this terror to the young musician. The treatise on counterpoint by the Oxford Professor is avowedly based upon that of Cherubini, therefore calls for no present consideration. Sir G. A. Macfarren takes us no farther on our way than did Albrechtsberger. My learned friend, Dr. Bridge, in his admirable Primer, with which many of you are familiar, in an attempt to overcome an inevitable tritone, directs the student thus:—

"Above all, if he makes one of the notes in the first chord proceed by skip, as in the following example, he will have little trouble with that *bête noire* of young contrapuntists, the tritone."

A	B		F	D
F	D		A	B

It may be observed that these examples exactly coincide with two bars preceding the close of the two model examples in two-part counterpoint in the first species given by Cherubini, therefore, presumably are copied from these examples; and as Cherubini says they are good, the skip in one of the parts appears to be taken as the reason why they are acceptable. But see, however, that in the last specimen of interdicted harmonies in which the tritone is present, given by Cherubini, one of the notes of the tritone does skip, so this is no exemption in the mind of the original author. We are not much in advance of Cherubini, then, as yet, and it must be that the following:—

C	A	B	C
E	F	D	E etc.

is an objectionable form of the false relation of the tritone, although one of the parts skips, *i.e.*, so far as we have learned at present, or had any reason given us to consider otherwise.

Another writer on counterpoint in Stainer and Barrett's Dictionary of Musical Terms, in remarking upon the rule against the false relationship of the tritone, says that—

B	C
G	F

"is unpleasant to the ear," whereas

A	B	C
F	E	A

"is certainly not so unpleasant, though equally forbidden by strict contrapuntists." In the suggested mitigation of the tritone in this example it must be understood as applicable to the key of C, in which the previous example is undoubtedly placed, and for which the second example is the proposed amelioration. As this seems to be merely a matter of taste with the writer, we cannot, following Horace's maxim, quarrel with him; but, to my mind, this is, indeed, figuratively speaking, jumping out of the pan into the fire, because a connection between the chords of the mediant and sub-dominant cannot be so readily established as between the sub-dominant and dominant, and both are adjacent harmonies. Failing to have discovered any way out of the difficult position of an inevitable tritone, founded upon a recognisable method, we will attempt to discover some means by which the non-relationship of the tritone in successive chords may be overcome upon the principle already enunciated.

Dr. Calcott, in his Grammar of Music, defines gradual motion, or conjunct motion, as we understand it now, of the radical bases or roots of chords as being irregular, because the

chords have no connection with each other. This is not strictly true. When a chord appears as an uninverted triad the ear naturally accepts the chord as being unquestionably founded upon its apparent bass. This is more definitely felt when it is either tonic or dominant of the key, and in these cases Dr. Calcott may be right. This idea is mentioned because I believe it is commonly felt to be a truism. How far I accept it as truth will be presently seen. When a chord, however, is in its first inversion, its derivation is not as well defined.

#### CLERGYMEN AND ORGANISTS.

To the Editor of THE ORGAN WORLD.

SIR,—It is proposed, as far as may be possible in a limited space, to take a somewhat comprehensive view of a subject, which, though often discussed, has generally been regarded from one-sided points of sight, and by persons whose feelings have enabled them to see the thing in its various aspects. Misunderstandings between clergymen and organists about the choice of the music sung in the church services and the management of the music are not now of very frequent occurrence; still, they occur, and are sometimes attended with unhappy consequences. Organs have been closed, and congregations deprived of instrumental music; parishes have been in an uproar; rival organists have struggled for the possession of an organ-stool; and, in one of our colonies, an organ is actually said to have been gas-tarred—things which, while they seem ludicrous enough to all who are not concerned in them, are, doubtless, felt to be most unpleasant by the disputants themselves. A slight want of judgment on the part of the clergyman or the organist may bring on a misunderstanding, which may rapidly become a very serious affair. Sometimes organists, forgetting the position of their clergymen, have looked with mistrust upon the interest they take in the church music, and have been too ready to misconstrue a kindly meant suggestion into an act of interference; and clergymen, ignoring the superior musical attainments of their organists, have not always treated these servants of the church considerately. And so, a coldness has arisen between those who should have worked together in harmony. Indeed, it has been said that some clergymen prefer non-professional or lady organists, because they are "more manageable" than professional men.

The problem to be solved is this: How shall it be arranged that the organist shall, in a proper and responsible manner, be allowed to fully direct the music, and yet the clergyman maintain his position in the church? Here are two parties concerned, and if a right understanding between them is ever to be arrived at, any arrangement that may be suggested must clearly meet the views of both. The question is of such importance that it ought to be seriously discussed.

In his own church the clergyman's power is absolute: it is indeed so great that it cannot be greater. All the organist's power is derived from the clergyman, and it is a mistake to suppose that an organist has any power or authority whatever by virtue of his office. A clergyman can say whether certain parts of the service shall be sung or not; and as the clergyman is responsible for the proper performance of divine service, it is reasonable that he should have this power. The law therefore is good; for it strengthens the hands of the clergyman, when he most needs support. But surely it can never have been intended by the framers that clergymen should direct and choose the music in their churches, without having the necessary musical qualification for so doing. Much less could they have contemplated that clergymen, practically ignorant of music, would perform the duties of musical directors, when churches were supplied with trained artists of skill and culture. However, the law places a great power in the hands of the clergyman, which he may use either for good or for evil. If applied to control a foolish organist, who was disposed to give way to his extravagant fancies, it would be a wise use of the power. No doubt, there have been organists who would have chosen very unsuitable music—perhaps merely to show off their choirs—and given annoyance to the congregation, if there had not been a power to control them. But, on the other hand, it is a foolish abuse of power to parade it on every occasion and apply it where its exhibition is uncalled for.



Since the law, then, gives power to the clergyman and none to the organist, it must be evident that contention with a clergyman about the choice of the tunes or the direction of the music is useless. A clergyman, if his organist persisted in disobeying him, might stop the contention by closing the organ, and (if the appointment rested solely with him) he might dismiss the organist. If the appointment rested with others, the result would be a very painful controversy, in which the organist, if a good man, would have the sympathy of the congregation generally, and probably of the wardens, while the clergyman would be supported by his own more intimate friends. If the well-wishers of the organist gained the day, their victory would be fruitless, for the clergyman could order the organ to be kept closed. The organist must be worsted in an encounter with the clergyman, and contention is to be deprecated. The resignation of his appointment (if it cannot be retained with comfort) is better than resisting the lawful authority of the clergyman, even if that authority be misused. A qualified and conscientious artist, if he found himself the organist of a certain kind of clergyman, would feel disgusted and unhappy. It would be painful to the man and degrading to the artist, to be forced to teach and play music which his educated musical taste could not approve. He would not work *con amore*; his capacity for usefulness would be largely destroyed; and, his merit purposely underrated and his talent unacknowledged, his experience held at nothing, himself neglected and treated as a mere tool in the hands of a clergyman whose crude musical ideas he could not put up with, he would probably be glad to be rid of his appointment at almost any sacrifice. But if unable from pecuniary considerations to resign, he must sink the artist and quietly do the clergyman's bidding. The position of this worthy man now is truly deplorable. His principle prompts him to throw up his situation, but want of means compels him, if possible, to retain it. He is, of course, dissatisfied and unhappy; perhaps he murmurs, and the clergyman is told of it by some one who courts his favour. Our worthy organist may try as far as possible to make the best of his position, and go on quietly; but his temper, if too much tried, may at last break down, and an explosion will probably be remembered against him. If, presently, he gives up his appointment, his chances of securing another depend, in no small measure, upon the reference his clergyman gives him. This reference is written and read in confidence, and if the clergyman has brought himself to believe his organist to be an assuming, troublesome fellow, our organist may find himself awkwardly placed. It is impossible to say how many good men have been libelled "in confidence." Doubtless applications for vacant situations have often been set aside without further inquiry, simply because the latest employer's reference was "not quite satisfactory." A clergyman, when he receives an answer to his inquiries, unsuspectingly believes what he reads therein, and it never occurs to him that perhaps an injustice is being done.

The uselessness having been shown of contending with a clergyman determined to "have his own way," and some of the probable results of such contention touched upon, it may be asked how it comes about that some clergymen, when they have able and tried organists, in whom confidence might safely be placed, nevertheless direct and choose the music themselves. There have been clergymen distinguished in the art. The first organ-builders and organists were priests, and among illustrious clerical theorists, composers, and organists, may be mentioned the names of Martini, Volger, Stadler, Steffani, and our own Aldrich. Clergymen may also point with pride to an eminent living clerical musician. Doubtless there are clergymen with good musical taste, as there are organists without it, but as only very few clergymen have had a musical training, the great body are necessarily unfit to direct musical operations, much more so to direct musicians. It is very right that the clergymen should determine how much music shall be sung in the service, but if the organist be competent and trustworthy, the choice of that music should be left to him. Who so likely to judge of the merits and effectiveness of a musical composition, and the ability of the choir to sing it? Surely the organist, for he has given his time to the study of such matters, with which the clergyman is practically unacquainted. The clergyman would decide whether an anthem were verbally suitable to the occasion,

or not; but there his knowledge would end. If the clergyman chose the anthem without consultation with the organist, then it might happen that an anthem which required a fine and well-balanced choir to render it properly, might have to be done by an inferior choir: the result being torture to the musical portion of the congregation, and general dissatisfaction: the organist, who from the first had foreseen the failure and pointed out the impracticability of the attempt, being blamed. Again, simply because some clergymen believe that *solo* anthems are objectionable, nothing but full anthems are allowed in their churches. It seems hard to believe that any arguments could show the undesirableness or impropriety of an exquisite and devotional rendering in church of such *solos* as "O rest in the Lord," or "I know that my Redeemer." The question is not whether anthems shall be sung, or not: that is for the clergyman to decide. But a clergyman having decided that an anthem may be sung, it is hard to understand why one that requires twenty voices to render it, should be considered admissible, and another, simply because it must be sung by only one voice, discarded, granting it to be sung by a proper and duly qualified person. In almost every case musical clergymen, by troubling themselves about the music, defeat their own purposes. Unquestionably, they would best insure having good music by securing the services of good and reliable organists, and then leaving the choir and direction of the music in their hands. If clergymen say that their organists are unqualified, it may be replied that the fault is, perhaps, their own. From motives of benevolence, or personal regard, or a desire to reward a person who has helped in a parish, or with a view to saving the church the salary a good organist ought to have, they appoint persons whose general artistic incapacity and ignorance of the duties of an organist render them unfit for the post. It is then found necessary that some one be appointed choirmaster, and probably the clergyman or some member of his family chooses the music. The curate does all he can to help, and ladies in the congregation give the church the benefit of their knowledge. The result, in such cases, is bad or lukewarm singing, to the feeble, expressionless accompaniment of a sadly ill-used organ. What one good head could have done proves to be too much for all this host. Not only is it unnecessary for a clergyman who has a good organist to trouble himself with the music, but a good organist will work all the better if made responsible for the music and allowed to manage it methodically. But, remembering the clergyman's position, an organist should not be too ready to take offence at any kindly-meant suggestions he may offer from time to time, or look upon such as interference. Most clergymen have their favourite tunes, and it would be a compliment to the clergyman and a good thing in itself, if the organist could now and then introduce these into the services. To say that a tune is bad or unsuitable, simply because the clergyman likes it, is mere pettishness, and likely to lead to speedy trouble.

If their love of music prompts some clergymen to trouble themselves about the music in their churches, others are led to do so by a feeling that they are responsible for the services. A clergyman who was an excellent preacher and an excellent man, but only a poor musician, once said that he so strongly felt this responsibility that it was a matter of principle with him to choose all the music himself that was used in his church; and added, quite seriously, that so far from being disposed to concede any power to another, he would not allow his organist to choose the chants or hymn-tunes, or to alter them, when chosen, without his express permission. A clergyman may be responsible for the music in his church, but surely a "cure of souls" implies other and far greater responsibilities. Would not a clergyman best fulfil all his responsibilities by devoting himself to clerical work, strictly so-called, and placing the musical arrangements in the hands of a good and reliable organist, who would best know how to deal with purely musical matters? Such an organist would not be likely to introduce anything unseemly or unsuitable into the church services, and might safely be made "responsible" for the musical portion proper of the services.

Sometimes an organist's exertions have been so amply rewarded that the result has been a perceptible increase in the attendance at church, and the clergyman has discovered that this increase is due to the improved music. It might be supposed that all clergymen would be glad to see this improvement



in the attendance, and feel obliged to the man who had been instrumental in bringing it about. But some clergymen there are who think that a congregation may feel too much interest in the music, and a few, naturally wishing their sermons to be properly valued, and seeing in the music a counter attraction, are so unreasonable as to be annoyed, when, on the contrary, they should rejoice, in the effective labours of their successful musical assistants.

Besides the clergyman himself, there are sometimes others who are interested in the music, and firmly persuaded that their suggestions ought to be acceptable to the organist. The authority of the clergyman the organist is bound to recognise, but attempts at interference on the part of ladies and curates ought to be respectfully, but firmly, protested against. A good organist, when he needs help or advice, will not shrink to ask for it; but he cannot effectually perform his duty if he allows himself to be led by the whims and wishes of these would-be advisers. (At the same time, it would be difficult to know how to act if the interfering person were very much in the good graces of the clergyman; such a person, if disobliged, might make much mischief.) "In the multitude of counsellors there is safety"; but Scott pointed out that sometimes the safety that lies in a multitude is for the counsellors, and not for the counselled. If an organist, from a fear of disobliging, tries to please everyone, he will, like the man in the fable, end with satisfying nobody. Ritter, in his History of Music, says truly: "How often are they (able organists) not urged to perform, against their own better conviction, the very things against which their understanding and their honour as artists must revolt. It is not with the organist, generally, that the clergyman consults about the introduction of this or that contemplated change which effects the musical part of the service. He whose musical knowledge and taste stand, in most instances, below zero, is willingly led by some fashionable musical amateur—an influential member of the church, who considers the organist his servant—the man to whom he dictates his unchangeable will. A man of character and sound art principles will not and cannot submit to such despotic treatment, and prefers to retire from such a degrading position. Thus it happens that unprincipled ignoramuses, through base flattery and servile submission, preside in responsible places, to the dishonour and demoralisation of true church art."

These five are the principal arrangements that obtain in churches, respecting the choice of the tunes: (1) the clergyman leaves the choice of them to the organist; (2) the clergyman and the organist together choose them; (3) they are chosen by the clergyman; (4) by a precentor; and (5) by a choirmaster. The first arrangement is in every way the most satisfactory, supposing the organist to be thoroughly competent, and possessed of the requisite taste and judgment—mere skill in playing would not be a sufficient qualification. But if the organist were untried and inexperienced, and there were reason to fear that he might introduce unsuitable music if full power were conceded to him, the second arrangement might be preferred, and the clergyman and organist would choose the tunes in consultation. The clergyman, no doubt, would be guided by the organist in purely musical questions, and in most cases look upon his own share of the work as a mere matter of form, though he might think it desirable to keep up the form. Indeed it would be merely a precautionary measure on the part of the clergyman, which need not be made galling to the organist, or felt to be such by him. While allowing his organist all reasonable latitude, the clergyman would retain the power of control, and, like another Æolus,

*Et premere, et laxas sciret dare \* habenas.*

Of course he would use the power of control only when it was really necessary to do so. This arrangement has its faults, but it is infinitely preferable to those that follow. According to the third arrangement, the clergyman chooses the tunes without consulting the organist. This arrangement can only be required on very extraordinary occasions. It might be called for, if the organist had proved himself to be wanting in judgment, and disposed to make himself offensive, and the authorities did not wish to dismiss him. But it need not be discussed, as few clergymen would be so unreasonable as to treat good men and intelligent artists as mere machines. The Precentor or the Choirmaster

might be of use at churches, where the organist was unfit, and the clergyman felt unable, to choose the music. But where the organist is a good general practitioner, he should be his own precentor and choirmaster.

To sum up. It ought to be left to the organist, if he be a man of proved taste and judgment, to choose his own church music. Such an organist would have more pleasure in his work and perform it more effectually, if his clergyman placed the direction of the music in his hands. But when there is a doubt, or the organist is inexperienced and untried, and the clergyman shrinks from conceding full power to him, the organist and clergyman together might select the music. The clergyman would, in most cases, look upon his own part in this arrangement as a matter of reserved power, to be used only when he found it to be really necessary.

If organists remembered the authority of their clergymen, and clergymen showed deference to the superior musical knowledge of their organists, and protected them from the interference of meddling persons, each would respect the other, and there could not fail to be a good understanding between them.—Yours, etc.,

ECCLESIASTICUS.

## RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—The following pieces were admirably executed by Dr. Peace, of Glasgow, on Saturday last: Overture, "Samson," Handel: very much applauded; "Mache aux Flambeaux," Guilman, recalled; Prelude and Fugue in G, Bach, encored; Fantasia, A. L. Peace, a musicianly and interesting piece, recalled; and Overture, "L'Etoile du Nord," Meyerbeer. Mdle. Louise Lablache was the talented and successful vocalist. M. Gigout, of Paris, plays to-night, and the season closes on the 28th, when Mr. E. H. Lemare, F.C.O., of Sheffield, will be the soloist.

## Notes.

At Fakenham, Dr. Stainer's "Daughter of Jairus," and a miscellaneous selection has been well given by the local society, under the painstaking conductorship of Mr. Loraine Holloway, A.C.O.

It is mentioned in connection with the lamented death of the late popular actor, Mr. W. J. Hill, that he began life as a church organist, and that his fellow comedian in "The Private Secretary," Mr. W. S. Penley, commenced it as a church choir boy.

Among the unhappy reports of the Easter vestries it is said of one well-known City church, "that as neither the curate nor the organist would condescend to meet each other, there was a deadlock in the matter of hymns."

Organ music forms a feature of no small importance at Masonic gatherings. At the solemn ceremony in mourning celebration of the late German Emperor at the Freemasons' Hall, Great Queen-street, the other evening, Herr Wilhelm Ganz presided at the organ, according to the daily papers.

Some years ago, in 1848, Mr. N. S. Heineken invented a means of opening swell shutters by a movable back to the organ-seat acting on rods and levers, &c. Inquirers regarding mechanical appliances to open the swell, would perhaps do well to seek information regarding what was then considered an ingenious contrivance.

Several fragments of ancient ecclesiastical music have been discovered by Mr. A. H. Miller, in the Charter-room at Dundee. The sheets appear to have been printed about 1500, and are probably parts of the vocal service used by the choristers of St. Mary's, Dundee, in pre-Reformation times. These interesting fragments will be subjected, it is to be hoped, to a close technical inspection, as they belong to a period of transition from Plain Song to harmonised or rather contrapuntal music, about which evidence of any kind must be valuable.

## COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, April 24th, the library will be opened from 7 to 8. On the same evening, at 8, lecture by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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## The Musical World.

LONDON: SATURDAY, APRIL 21, 1888.

## A PAINTER'S MUSIC.



## "THE TRIUMPH OF THE SORCERESS."

By PROF. HUBERT HERKOMER, A.R.A.

A writer with a turn for what Shelley calls "subtle-souled psychology," pointed out in these columns not long ago, that the musical gift was found more frequently in combination with the pictorial than with the poetic gift, for the reason that the word-melody which is at the bottom of all good poetry, to some extent anticipates the tone-melody of the musician, while the same quality in the painter finds its expression in visible forms, and therefore does not interfere with any feeling for melody proper which the same artist may possess. This theory finds a curious and interesting illustration in the musical play or pantomimic action which Mr. Herkomer, one of our leading painters, has written, and will produce on Tuesday next at his little theatre in Bushey, Herts. That theatre is in itself a marvel of artistic industry and ingenuity, and forms part of a great scheme which the master has initiated, and of which he is the heart and soul and moving spirit. The Herkomer School, perhaps we should say the Herkomer Colony, in the pleasant but, artistically speaking, not very fertile county of Hertfordshire, is a unique thing of its kind. Here, Art in the proper sense, and Art as applied to industry, appear in the combination which Japan has known for a thousand years, but which England and Europe generally have still to learn. Everything here is done on the premises; in one building the young pupils, ladies and gentlemen, are hard at work in commodious studios, drawing from the life and from the antique. Elsewhere wood-carvers execute the most elaborate and beautiful designs, and the painter's venerable father, a Tyrolean wood-carver of the old stock, still occasionally is seen handling the delicate tools of his craft. Elsewhere modern machinery of the latest pattern is at work; iron is welded, and takes beautiful and fantastic shapes; etchings are prepared and finished, and the house, perhaps we should say the palace, which the painter is building for himself, is rising from the ground. Needless to add that the force produced by powerful machinery is not wasted, but takes the luminous shape of the electric light.

But the principle of self-help and of association does not end here. A man so eminently gifted with the dramatic instinct as the painter of "The Last Roll Call," was compelled almost by a natural necessity to include a theatre amongst his various schemes, and that theatre has accordingly been erected, and shows on a small scale what a theatre should be. Some of the ideas of Bayreuth have evidently been adopted; there are no boxes, and only one gallery; the angles have been carefully calculated so as to secure a perfect view of the stage from every stall, and the orchestra is invisible. Some of the innovations on the stage are even of a more startling nature; there are no footlights, and therefore none of the unnatural glare which, at the ordinary theatre, as a Methodist preacher remarked, "comes from below"; indeed, all the light there is issues from such luminous bodies, be they stars, or the moon, or a camp fire, or a torch, as are accounted for by the physical phenomena pertaining to the scene. Those luminous bodies are managed in a truly marvellous fashion; the moon is not the reflection of a magic lantern, as on most stages, neither is it a dark satellite as in nature; it has its own innate light, and that light is thrown on the stage through gauze hangings, the hills and trees of the background, and the phenomena of the sky being seen through those hangings in exactly the dim outline which is characteristic of a clear summer night. The moon, we should add, has a neat little railway of her own, on which she moves with the regularity of clockwork.

But enough of these mechanical appliances. At Mr. Herkomer's, as at every other theatre, the play's the thing, and to that play, with its musical accompaniment, we must now draw the reader's attention. Its name is "The Sorceress," and Mr. Herkomer describes it as a "romantic fragment." Perhaps "a musical and symbolic miracle play" would have been a more appropriate title, for it should be understood that there is no dialogue spoken or sung, and that the play is carried on by pantomimic action, accompanied and intensified by means of music. In one respect Mr. Herkomer's play differs from dramas and operas and miracle-plays ancient and modern. It has, and designedly has, no story. The curtain rises on a gipsy encampment in a dense forest. A child has been stolen from its parents, and on its arrival in camp is subjected to a potent charm by the Gipsy Queen or Sorceress. The tribe look upon the infant as the guardian and pledge of their safety and prosperity. They worship it as it lies in the arms of their Queen, as shown in the masterly sketch which Mr. Herkomer has drawn for us. Dances and rejoicings, and the songs the gipsy youth Jack, who loves the Queen with an ardent and shy devotion, follow in due course. A hermit walking through the wood comes upon the group, and his pious chant mingles strangely with the wild wood notes of the gipsy music. At last day begins to dawn, the encampment is broken up, and the gipsies go on their way. As the sounds of their music die away in the background, a shepherd and shepherdess appear on the scene, and their songs and simple bagpipe tunes take the place of the weird strains heard before; they greet the rising sun, and the curtain drops, or rather is closed, on their simple merry-making, the impression left on the mind being that the wood does not after all belong to the mysterious creatures of the night, who fly before the dawn, as evil flies from good. With this harmonious note, which is anything but a pointed moral, but nevertheless adorns the simple tale, the action comes to a close.

Upon such a subject different people would look in a very different light. The dramatist would see little in it, and the ordinary musician scarcely anything beyond a good opportunity for a ballet or a *brindisi*. But it is different with the painter. He likes the want of violent dramatic action, the immovableness of the scene which, when once fixed on canvas or in the shapes of solid trees and rocks, serves as the background for no end of picturesque and various groupings and combinations, to say nothing of the changes of light which

Mr. Herkomer has rung with masterly skill. As a pictorial thing, embodying no end of pictorial possibilities, "The Sorceress" then should be considered; and what may be said of the dramatic design applies even more forcibly to the music.

That music—true painter's music—has been entirely written by Mr. Herkomer himself, and even the instrumentation, which has been skilfully carried out for small orchestra by Mr. Carl Armbruster, is distinctly foreshadowed, and in many places actually indicated in the pianoforte score. Indeed it has been designed for the orchestra, although the painter's lack of experience in the matter of clefs and other grammatical details, has wisely left the actual scoring to a more practised hand. Our remarks sufficiently indicate the point of view from which this music should be judged. Absolutely speaking, it shows, no doubt, remarkable talent and an agreeable gift of spontaneous melody; but its true significance it gains only when it is applied to the pictorial motive which, it cannot be repeated too often, is the moving principle of this interesting work.

Pictorial or applied music is of its essence, symbolic. Every tune, almost every harmonic combination, has a meaning to it; in other words it becomes, in a certain sense, a leitmotif. Of such leitmotives there are essentially two in the score. The first and most important of these is the song of the Gipsy Queen, accompanying the charm which brings the child within her power, and identified therefore with the superstitious awe with which that child is regarded by the tribe. It takes the form of a simple ballad, too simple, perhaps, if judged on its own absolute merits, but serving the aforesaid pictorial or symbolic object excellently well. It appears at first in the key of D minor, the harp playing an important part in the accompaniment. But subsequently it undergoes many modifications, as the situation to which it applies varies. There is yet another leitmotif, identified with the child in what one may call its human aspect; this is given out for the first time by flutes, oboes, and strings in unison, as, according to the stage direction, "enter a gipsy woman from the right, carrying a child, which is wrapped up; Queen meets her, the woman drops on one knee, Queen eagerly uncovers face of child, and scans it with delight." Subsequently the same theme in F, instead of the initiatory A flat, becomes the theme of the lullaby sung by the gipsy woman, and in this fact we discover a subtle hint of the "human aspect" of the child as above indicated. These two important themes are, of course, heard over and over again, and serve to bring home the action to the spectator with singular vividness. But there are other supplementary motives which gain considerable significance in a pictorial sense. Take for example the lively theme in F, with its dotted quaver at the outset, which illustrates, as it were, the bustle of the gipsy camp, being now heard in the orchestra, now in sonorous four-part chorus. Again there is a weird chromatic motive, which plays an important part in the various functions of incantation. Most of these themes are heard in succession, for example, when the gipsies disappear, the idea being cleverly conveyed by their gradual dying away. Very ingenious also is the use to which the motive of the gipsy dance proper is put. When the shepherd enters, this is heard once more in the orchestra, and he begins to dance to it even as the gipsy maidens had gracefully moved to it before. The meaning is that the shepherd has probably watched their merry gambols from a safe retreat, and that now, when he is left alone on the scene, the music is in his mind, and sets his feet in motion. Many similar points might be insisted upon, but we must fear to exceed the limits of our space and of the patience of the intelligent reader, especially if that reader should be fortunate enough to witness the performance, and thus be able to judge for himself.

We should add that several ballads and songs have been inserted, a serenade sung by the love-sick Jack, "Lad and lass



walk hand in hand," being the prettiest amongst these, unless readers fond of pastoral music should prefer the shepherd's song, in which Mr. Herkomer himself displays a pleasant tenor voice. All the other actors and actresses belong also to the Bushey settlement, and the lady who enacts the title part is the painter's sister-in-law, whose expressive form and features singularly fit her for her task.

Altogether, the occasion will be one of singular interest, presenting, as it does, the old problem of a combination of all the arts in a somewhat novel form. Stage managers and actors and poets and literary men who journey to Bushey will be able to learn something that is new to them, and so, in a certain sense, will musicians.

## Concerts.

### CRYSTAL PALACE.

The fact that the popularity of Berlioz's dramatic legend, "La Damnation de Faust," is in no present danger of diminishing was sufficiently proved by the size of the audience which assembled at last Saturday's concert, the last of the regular series. Considerable interest attached to the performance, as it was the first time that the work had been presented at the Crystal Palace, and amateurs were justified in expecting a very fine rendering of its many beauties. Unfortunately, these expectations, if they existed, were doomed to disappointment, for although in many particulars the performance was worthy of praise, the effect of the work as a whole was utterly spoiled by the wretched singing of the chorus. Want of attack and nervous uncertainty were the prevailing characteristics of the Crystal Palace Choir on this occasion, and in charity we refrain from making further comment. Of the soloists, Mr. Barrington Foote, as Mephistopheles, sang admirably throughout, with excellent quality of voice and plenty of *diablerie*, and was unfortunate in having the effect of the celebrated "Serenade" marred by the chorus. Madame Nordica won great applause in the music allotted to Margaret, a character in which she has previously won success at the Albert Hall. Mr. Charles Banks (replacing Mr. E. Lloyd, unfortunately indisposed) as Faust was rather too unsparing of his voice in the earlier portions of the work, with a result that towards the end he exhibited unmistakable signs of tiring, while Mr. R. Hilton was quite equal to the exigencies of the small part of Brander. The orchestra was, as usual, admirable, and Mr. Manns did his utmost to redeem the work from what, at times, seemed inevitable disaster.

### MISCELLANEOUS.

A successful concert was given, under distinguished patronage, at the Forest Hill Baths, on the 12th inst., when a most attractive programme was provided by the following artists:—Miss Alice Gomes, Miss Amy Avant, Miss Jessie Hotine, Mr. Alfred Nicol, Mr. J. Dalgety Henderson, Herr Posnanski (solo violinist), Herr Georg Enzel (solo violoncellist), Mr. T. Avant (solo pianist), and Mr. Alfred Allen, the latter officiating as accompanist.

The Maidenhead Philharmonic Society brought their season to a close with a fine performance of Bennett's "May Queen," on Tuesday, the 20th inst. The principal artists were Madame Lita Jarratt, Mr. Dyved Lewys, and Mr. David Hughes. Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon. A short miscellaneous selection formed the second part of programme.

On Thursday, 12th April, Mr. J. H. E. Ashworth, Organist of St. Margaret's, Wandsworth Common, gave his First Popular Concert in St. Andrew's Hall, Balham, at which he directed a very creditable performance of Beethoven's C minor Symphony, and Schubert's "Rosamunde" Overture. The orchestra was represented by two grand pianos, played by Mme. Ashworth, Misses Whiteside, M. Smith, and Grace Withall, and a large American organ, with which the concert-giver produced some capital effects, particularly in the sustained "wood-wind" parts, and in the fortissimo passages. Mr. Ashworth, in his prospectus, deprecated any comparison with an orchestral

performance, but sought, with such means as were at his disposal, "to make more familiar the finest instrumental works of the great musicians." The large audience showed by their attention and hearty applause their appreciation of Mr. Ashworth's praiseworthy endeavours. Mention must be made of the artistic singing of Mme. Ashworth, Mme. Rich, and Mr. Ager Grover, who contributed largely to the success of the evening.

The gentlemen connected with Magdalen College, Oxford, who have formed a choir under the title of "Magdalen Vagabonds," after gaining for themselves a considerable reputation in the provinces for their music and their charity, made their first appearance before a London audience at the Princes' Hall on Thursday last week. Their singing of glees and part-songs by Webbe, Spofforth, Horsley, etc., was good in its way, albeit a way not expected from real live vagabonds; and the ladies might have been assured that the performers would roar like any sucking doves. The solo singing was even more decorous and mild, especially the comfortable utterance by a good-natured gentleman of Gounod's impassioned song, "Maid of Athens." In short, the Magdalen Vagabonds displayed a degree of respectability, in more than one sense of the word, which would have pacified the severest representative of Bumbledom in days gone by.

At a time when juvenile performances succeed in attracting so much interest, and few artists above the witching age of 15 have much chance of a hearing, the claims on public attention of Master Harold Bauer and his sisters must not be overlooked. These children are receiving a steady musical education in our midst, and their appearances before the public are at such regular, but infrequent intervals, as may serve to further fit them for their profession. The Princes' Hall was fairly well filled on Tuesday evening for their concert, many young people being amongst the audience. The rendering of the pieces was, in every case, very creditable, and, in some cases, even artistically meritorious. Master Harold Bauer gave the Adagio from Spohr's 9th Violin Concerto with musicianly feeling, and sustained his part in the concerted music with admirable steadiness. Miss Ethel (pianoforte), worked well in conjunction with her brother, only now and then showing traces of the flurry or slipshod haste which marred her rendering of Schuman's "Carnaval;" her most successful effort was Grieg's Ballade in G minor, into the introductory and closing bars of which she infused some charm of expression. Little Miss Winifred played the second violin part in the trio remarkably well. Miss Marguerite Hall, who was in excellent voice, and sang from memory, gave Schubert's "Die junge Nonne," and Kjerulf's "Love voices," and "On the Ling ho!"

Mr. Arthur Walenn's concert at the Athenæum, Camden Road, on Wednesday, April 11th, was exceedingly well attended. The Walenn quartet of strings has already been frequently heard, and on this occasion was heard to particular advantage, the accompaniment for quartet of strings to a manuscript song by the late gifted musician, M. Farquharson Walenn, arranged by Mr. Arthur Walenn, being so well rendered as to necessitate an encore. Madame Belle Cole sang the solo part. Master Gerald Walenn, an infant prodigy, played Sainton's "Romance," and the "Hungarian Dance, No. 2," by Brahms-Joachim, with excellent tone and precision. The string quartet in B flat, by Dittersdorf, obtained an enthusiastic recall for the talented Walenn family.

A feature of Mr. George Leake's annual concerts has been their high class character, and the standard of excellence was maintained on April 5th, when the Town Hall, Halstead, Essex, was again crowded by a fashionable and appreciative audience. The concert took the form of a "chamber" concert. The programme opened with "Sonata in D" (Niels Gade), for violin (Mr. Armfield) and piano (Mr. Leake). Mr. A. R. Blagrove, who is a medalist of the Royal College of Music, gave the "Nocturne in E flat" (Chopin), with fine effect. The gem of the evening was the "Concerto in A minor" (De Beriot), by Mr. H. Armfield. Every passage was truthfully rendered, and the bowing was perfection. Mr. Armfield was encored, and substituted "Le Carnaval de Venise." The second part commenced with the pianoforte solo, "Grand Sonata Pathétique" (Beethoven), which could not fail at the hands of a performer like Mr. Leake,

to be given with effect. The violoncello solos "Pensée Melancolique" (Ersfeld) and "Etude de Concert" (Dunkler) were given by Mr. Blagrove. The latter was cleverly executed, and provoked a warm encore. Mr. Armfield next gave the unaccompanied violin solos "Siciliano" (Bach) and "Les Arpèges" (Paganini). Both were remarkable performances, though differing widely in character. The concert concluded with the "Trio in D" for pianoforte, violin, and violoncello (F. E. Bache); it consisted of three movements, and was brilliantly executed. The vocal music, which formed a minor portion of the programme was entrusted to Mrs. Carlisle. We understand that Mr. Armfield has received the decoration usually conferred by the Berlin Philharmonic Society upon those who particularly distinguish themselves as soloists. The decoration consists of a clasp, bearing the words, "Causa honoris."

Following, but only to a certain extent, in the steps of St. Anne's, Soho, St. Nicholas Cole Abbey, St. Andrew's, Ashley Place, and other churches, the choir of St. John's, Waterloo Road, gave, two Sundays ago, an oratorio performance, the work selected being Benedict's "St. Peter." As a whole, the performance was creditable, though the basses and tenors were lamentably wanting in force and precision in counterpoint passages like that which occurs in No. 5, the chorus "The Lord will not turn His face." The solos were well rendered, and the organ accompaniment was admirable. The fact that the organ of St. John's Church is rich only in reeds, and poor in diapasons, was a decided advantage on this occasion, as it enabled the organist to cover, in some measure, the lack of an orchestra.

### Next Week's Music.

#### THIS DAY (SATURDAY).

Mr. Mann's Benefit.....Crystal Palace. 3  
"Elijah".....Albert Hall. 3  
Otto Hegner.....Princes' Hall. 3

#### THURSDAY, 26.

Finsbury Choral Association.....Holloway Hall. 7.30

### FOREIGN.

DEATHS.—At Baltimore, aged 64, Ernest Szemelenyi, pianist, &c.—At Mannheim, aged 73, Joseph Schlosser, for many years tenor of the Mannheim Court Theatre.—At Milan, Antonio Picasso, ispettore d'orchestra at the Scala, and singer.—At Paris, aged 74, Charles Valentin Alkan (Alkan aîné) whose real surname was Morhange, composer and professor; also Jean Conte, aged 58, violinist and composer; also Jacques Hochstetter, choirmaster of Saint-Augustin; also Victor Herpin, aged 42, conductor and composer.—At Syracuse, aged 68, Guiseppe Privitera, composer, conductor, and author.

GEORGETOWN, DEMERARA, March 16.—A very delightful evening with "Home Music" was provided by the Honourable J. H. Webb for the delectation of the members and friends of the Churchmen's Union on the night of the 5th inst., at the parochial room in the basement of St. Philip's Parsonage. In the absence of the Honourable Charles Bruce, Mr. G. H. Hawtayne, C.M.G., presided. The treatise on "Home Music" prepared by the lecturer was appropriately illustrated by vocal contributions from Mr. and Mrs. Webb, Mrs. Vyfhuis, Mrs. James, the Rev. Canon Castell, Messrs. Hughes and H. G. Williams, Master Smellie proving an efficient accompanist and interpreter of the instrumental illustrations.

### PROVINCIAL.

CHELTEMHAM.—Two sacred concerts were given at the Winter Gardens recently, in aid of the funds of the Cheltenham General Hospital. In both, the five sisters who form the Fraser quintet were deservedly successful, being re-called to the platform after their appearances in solo and concerted music. Miss Violet sang Gounod's "Ave Maria," with a violin obbligato supplied by her sister, "Angels ever bright and fair," and other sacred songs; Miss Stella gave a violin soli by Vieuxtemps,

and Papini; and Miss Mabel, Ernst's "Elégie." All four instrumentalists combined in a Mendelssohn sacred quartet, arranged from the "Elijah," and other music.

BIRMINGHAM, April 16.—Mr. Carl Rosa's Opera Company terminated a successful season of English Opera on Saturday, when "Robert le Diable" was given. The Theatre Royal was more or less crowded nightly, and seats were at a premium. Madame Georgina Burns created quite a sensation as Isabella. From all parts of the house floral offerings were showered on the stage. Equally enthusiastic was the demonstration on Friday night, when Madame Marie Roze appeared for the only time as Galatea in Victor Massé's opera. The annual Clef C.ub Concert attracted a crowded assembly, including the Mayor (Mr. Councillor Maurice Pollack), Madame Marie Roze, Colonel Mapleson, &c. The programme, though of too lengthy a character, was not devoid of merit. Several novelties were introduced, as, for instance Dr. Bridge's part song "The Festival" (Ballad of Haroun al Raschid) for male choir and soli. Dr. Herbert Wareing also produced a new song and a motett for full choir. The instrumental items were, Schubert's beautiful octet for string and wind instruments, given in an exquisite manner by local performers, and Goetz's quintet for piano and strings. The principal vocalists were: Miss Adelaide Mullen, Mr. Bragg, Mr. Mobberley, Mr. G. Brewerton, Mr. Percy R. Taunton. Solo violinist Mr. T. M. Abbott, and solo pianist Mr. W. A. Brewerton. The last chamber concert organised by the Birmingham and Midland Musical Guild was the best of the series. Beethoven's difficult string quartet in F major, op. 59, the first of a set of three dedicated to Count Rasoumowski, was magnificently played by Messrs. Abbott (*père et fils*) and Messrs. A. J. and E. W. Priestley. Rubinstein's charming pianoforte trio in B flat, op. 62, formed the concluding item. Dr. R. M. Winn was the pianist, and played with masterly skill an etude of Chopin and a barcarolle in G, by Rubinstein, also distinguishing himself in the trio. The vocalist was Mdlle. Marie Luisa Ratto; the accompanist Mr. T. Troman, Mus. Bac.—O. P.

MANCHESTER, April 16.—The musical season here is now over, and in all probability there will be little worth recording during the summer months. Until recently we could generally count on one or two recitals as a break in the long monotony, but latterly virtuosi have given us a wide berth in the summer. Herr Stavenhagen was expected to give two concerts here this month, but unfortunately his triumphant Russian tour has made such demands on his health that he has been ordered to cancel all engagements for the present, and to seek rest at Weimar. The absence of the exhibition too will be greatly felt by many who recall the delightful evenings spent there last year. Fortunately, an effort is to be made to supply the want thus created. The committee of the Botanical Gardens, where the exhibition was held, propose to make a bid for popularity by instituting, during the summer, open air concerts of the same nature as those which were so much appreciated last year. Some of the best bands in Europe are to be engaged, and no efforts are being spared to make the project a success. Weekly concerts will also be given in the Concert Hall. Hitherto no undertaking of a similar nature has been attempted in Manchester, and we have little doubt that the result will be a substantial addition to the present number of subscribers. This week Mr. Leslie's Opera Company has been appearing at the Prince's Theatre in "Dorothy." It is very evident that Cellier's opera is in no present danger of losing its popularity, for the house has been crowded every night by highly appreciative audiences. The company is much the same as that which has appeared here on previous occasions, and all the members are perfectly familiar with their parts. Indeed the performance is in almost all respects a most admirable one, and the excellent way in which the piece is mounted contributes materially to the total effect.

CIRENCESTER.—The Cirencester Choral Society gave a successful concert at the Town Hall last week. Dr. Stainer's "Daughter of Jairus" formed the first part of the programme, and selections from Haydn's "Creation" followed. The principals were Miss Kate Fusselle, Madame De Lisle, Mr. Albert G. Bailey, principal tenor at New College, Oxford, and Mr. Woodward, principal bass of Gloucester Cathedral. A small orchestra, with the aid of Mr. W. A. Gardner at the piano and Mr. Miller at the American organ, rendered the accompaniments, and the members of the Cirencester Choral Society sang the choruses with steadiness and intelligence, Mr. Edward Brind conducting.

GLASGOW, April 17.—The Carl Rosa Opera Company entered on a six nights' engagement at the Grand, last night, the opera selected for the opening being the English version of "Le Nozze de Figaro." The house was crowded. Mr. Leslie Crotty appeared as Figaro, Madame Georgina Burns, the Countess, and instead of Miss Kate Drew Miss Fanny Moody as Susannah; Cherubino was played by Madame Marie Roze, the Count by Mr. F. H. Celli. The minor parts were in the capable hands of Messrs. Aynsley Cook, W. Esmond, C. Campbell, and Miss Annie Cook. The other operas announced are "Carmen," "Maritana," "Don Giovanni," "Faust," a repetition of "Figaro," and the "Bohemian Girl."—E. J. R. B.



## NEW YORK.

The monument to the author of the "Star-Spangled Banner" arrived in San Francisco from Italy recently, after a voyage of 187 days from Genoa.

Among the bequests of James Lick was one of 60,000 dollars for the erection of a monument to the author of the national hymn, the "Star-Spangled Banner." The contract for construction was awarded Feb. 7, 1885, and the eminent American sculptor, W. W. Story, was selected to design and construct the monument. Mr. Story went to Rome, and for two years toiled upon his task in the Barberi palace. The statue will be set up in the children's playground at the park, south of the conservatory valley, San Francisco. It will be placed on level ground, where a fine view of it can be had.

The two main statues and bas-reliefs are of bronze, while the monument proper is carved out of travertine, a calcareous stone, sometimes known as Tufacco marble. It is a reddish-yellow, slightly variegated with dark-blue lines, and its durability is amply attested by St. Peter's Cathedral at Rome, portions of the Coliseum, and the Porta Civita Vecchia, all of which are in a perfect state of preservation. Mr. Story suggested travertine because its yellowish tone is more agreeable to the eye and it was susceptible of the most delicate artistic finish.

The monument is 51 feet from the base to the top of the flag. The figure of America surmounting the flag, 8 feet in height, and that of Key little larger than life-size. The figure of America stands out in bold attitude, and embodies the spirit of patriotic freedom. In her right hand she holds the Star-Spangled Banner, the folds gently drooping over her back. The pedestal upon which America rests is a delicately beautiful block of marble, each corner of which is surmounted by a miniature eagle. The figure of Key is one of peaceful pensiveness, with a very thoughtful look on his face. The bas-reliefs on the sides of the monument are 4 feet in height and of bronze.

Francis Scott Key was not only a poet, but an eloquent lawyer, and he was honoured by the generation who knew him as a worthy citizen. He died suddenly on Jan. 11, 1843, in

Baltimore, and was buried in the Mount Olivet Cemetery. Years after, a plain marble slab was placed at the head of his grave by George H. Pendleton, who married the poet's daughter. Some attempts have been made to erect a more fitting monument to the poet in Baltimore, but they have been unsuccessful. A Bill was introduced in Congress by Congressman Unger, of Maryland, for this purpose, but nothing came of it. Afterwards a Bill was introduced in the Maryland Legislature providing for the donation of 5,000 dols. for a monument, but the measure failed of passage. It is more than likely that the name of the author of the "Star-Spangled Banner" would have gradually faded from memory but for the patriotism of James Lick.—*American Art Journal.*

A concert was given under the patronage of their Royal Highnesses Princess Beatrice and Prince Henry of Battenberg, at the Sala Filarmonica, Florence, last week, by Miss Marguerite Hall and Mr. William Nicholl. The programme included songs and duets by Beethoven, A. Gering-Thomas, Schubert, Mary Carmichael, Luzzi, Hackensöllner, Alice Mary Smith, Maude Valerie White, Balfe, and Kjerulf. Miss Mary Carmichael was the pianist. The concert was a success; the artists and the music were much appreciated.

Mr. Frederic Lamond, who made such a good impression by his compositions and his performances at Berlin, has followed up his success in Frankfort-on-the-Maine, Dresden, and Leipsic, where he has been giving concerts.

M. de Pachmann is on his way to Denmark. Madame Albani has started for Norway. Madame Sembrich will be heard at San Remo before she comes to London for the season.

The inhabitants of Douglas and Peel, Isle of Man, are much indebted to Miss M. L. Wood, A.C.O., for her labours in the cause of music; and recently that lady arranged for an excellent rendering of a large selection from "St. Paul," at Peel New Church, where she is organist.

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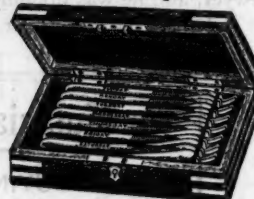


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